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UNITED STATES DEPARTMENT OF THE INTERIOR OMB NO. 1024-0018, NPS FORM
NATIONAL PARK SERVICE
NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM

This form is for use in nominating or requesting determinations for individual properties or districts. See instructions in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classifications, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

RECEIVED 2280
JAN 29 1996
NAT. REGISTER OF HISTORIC PLACES
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1. Name of Property

historic name Richard H. Mandel House
other names/site number

2. Location

street & number 323 Haines Road [N/A] not for publication
city, town Bedford Hills [N/A] vicinity
state New York code NY county Westchester code 119 zip code 10507

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this [X] nomination [ ] request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property [X] meets [ ] does not meet the National Register criteria. I recommend that this property be considered significant [ ] nationally [ ] statewide [X] locally. ([ ] See continuation sheet for additional comments.)

13 Dec.-'95

Deputy Commissioner for Historic Preservation Date
Signature of certifying official

State or Federal agency and bureau
New York State Office of Parks, Recreation and Historic Preservation

In my opinion, the property [ ] meets [ ] does not meet the National Register criteria. ([ ] See continuation sheet for additional comments.)

Signature of commenting or other official Date

State or federal agency and bureau

4. National Park Service Certification

I hereby, certify that this property is:
[✓] entered in the National Register.
[ ] See continuation sheet.
[ ] determined eligible for the National Register. [ ] see continuation sheet.
[ ] determined not eligible for the National Register.
[ ] removed from the National Register.
[ ] other, (explain:)

for
Signature of keeper Date of Action
Edson H. Beall 3/1/96

Entered in the National Register

5. Classification

Ownership of Property
(Check as many boxes as apply)

[x]private
[ ]public-local
[ ]public-State
[ ]public-Federal

Category of Property
(check only one box)

[x]building(s)
[ ]district
[ ]site
[ ]structure
[ ]object

Number of Resources within Property
(do not include previously listed resources in the count)

Contributing	Noncontributing	
1	0	buildings
0	0	sites
1	0	structures
0	0	objects
2	0	Total

Name of related multiple property listings (enter "N/A" if property is not part of a multiple property listing)

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Function
(enter categories from instructions)
DOMESTIC/single dwelling

Current Functions
(enter categories from instructions)
DOMESTIC/single dwelling

7. Description

Architectural Classification
(enter categories from instructions)

International Style

Materials
(enter categories from instructions)

foundation concrete
walls concrete
roof asphalt
other

Narrative Description
(describe the historic and current condition of the property on one or more continuation sheets.)

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The Richard H. Mandel House is located on a 16.93 acre parcel in the town of Bedford in eastern Westchester County, New York. The nominated property is bounded on the south by Haines Road and on the north, east and west by privately owned properties. The property is dominated by the Mandel house, a large International style residence located at the northern edge and on the highest point of the sloping site. The Z-shaped building is oriented north/south and overlooks the Croton Reservoir to the north.

The nomination boundary includes about one-third of the original estate property owned by Mandel. About forty acres have been sold off and developed; however, the landscape immediately surrounding the house itself is largely intact, preserving the original relationship between the house and its site. The house was dramatically sited to take advantage of views across the sloping site to the reservoir. With its many terraces and bands of windows, the house was designed to enframe the panoramic vistas of an everchanging landscape.

The main entrance drive from Haines Road winds through forested property that was once part of the Mandel estate. The drive curves through woods and then loops back to an open lawn, providing a dramatic view of the house at the end of the drive. Deciduous and coniferous trees frame the house on the north, south and east. The drive ends at the parking area, which is in front of the garage in the southern wing on the house. The road and approach appear to be in their original configuration; the drive, originally white gravel, is now asphalt.

The original pool behind the house to the northeast survives and contributes to the significance; however, its one-story pool house has been demolished. A rock garden adjacent to the pool house was removed long ago. Tennis courts sited parallel to the house are in disrepair but their footprint and fence remain. The current owners are systematically replacing missing components of the landscape, such as shrubs and hedges intended to frame the house, pool and tennis court.

The Mandel house is a two-story concrete block, steel frame and stucco building with a partial basement recessed into the sloping site. The house retains an exceptional level of integrity both inside and out. Although the building has suffered from neglect over the years, the current owner has been conscientiously and systematically repairing it.

The house is a classic example of the International style, characterized by its flat roofs, smooth and uniform wall surfaces, lack of applied ornament, asymmetrical composition with an emphasis on horizontality, projecting balconies and wide expanses of ribbon windows. The asymmetrical composition is found in both plan and elevation and can be described as a "zig-zag" configuration, which allows for three distinct wings or zones on several levels: public, service and private. A two-story circular dining room connects the two major L-shaped zones.

The impression produced is one of a rectilinear composition of white cubes and cylinder. The zig-zag shape is expressed as a cluster of volumes. The exterior applied stucco provides a continuous skin concealing the masonry, while the white paint adds the appropriate lightness, thereby mitigating the sensation of mass. **[1]** The characteristic ribbon windows have narrow frames set flush with the outer plane of the wall so as to enhance the effect of a thin membrane bounding the volumetric containers. **[2]** The volumes are many and discontinuous, yet their identical, membranous walls serve to integrate them formally and present a harmonious exterior. The wide bands of windows, many of which wrap around corners, are one of the most significant and unifying design elements in the building.

The individual frames within each windows are identical in size and shape. Lally columns, used to support spandrels (on the interior side of the windows) and occasionally as freestanding exterior support, are placed at regular intervals. Functions carried on in individual rooms or wings are signified by subtle differences in window design. All of the ribbon windows are varied slightly in scale and proportion, ranging from those of the living room and master bedroom (both quite wide but different in height) to the smaller strips of the service-oriented areas, such as the kitchen and pantry.

Functions in the building are also emphasized by projecting certain volumes forward. The entrance block at the west elevation is pushed beyond the wall plane of the kitchen above; in so doing, it is joined to the garage, which similarly projects from the servants' quarter above it. The dining room is the most prominent of the cluster of volumes. The half-cylinder enclosing it and the bar beneath is the only curved form in an otherwise rectilinear composition. This forms advances toward the visitor approaching from the driveway. **[3]**

The west elevation, or main facade is expressed as two parallel wings, one in front of the other, extending to the north and the

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south. The northern wing, which is the forward wing, contains the entrance, living room, dining room and master bedrooms. The southern wing, to the rear, contains a three-car garage and a squash court. The ribbon windows of the north wing make the spandrels above appear to float, which intensifies a similar illusion created by the balcony that terminates the wing (from a distance the lally columns supporting it are hardly visible). The receding southern wing, with its less prominent glazing, seems firmly anchored to the ground. The projecting, curved dining room appears to hold the opposing wings under tension. **[4]**

A low concrete wall, originally containing hedges, wraps around two sides of the northern wing. The projecting western volume of the north elevation, with its second floor balcony supported by slender columns, contains the termination of the front facade's wide bands of windows, which wrap around the corner. The receding eastern volume of the north elevation is punctuated with parallel bands of narrow windows demarcating the children's and guests' bedrooms. A centrally located chimney projects slightly above the second floor roof.

The east, or rear elevation is a series of volumes that step down from north to south. The south elevation contains the entrance hall at ground level and is characterized by continuous bands of windows and projecting terraces wrapping around the corner. The volumes step up and away from the entry plane, accentuating the entrance.

The interior of the house is virtually intact, with few modifications to the original plan. One of the definitive features of the International style is the use of an open plan, which characterizes the public realm of the house. As historian Talbot Hamlin described the Mandel plan, "the approach from the main entrance through the hall, up the stairs, and into the living room is a sequence experience as visually exciting as the plan is natural and efficient." **[5]**

The interior space is divided into three primary volumetric blocks. The block in the center embraces several functions. At ground level, the entrance has an office and barroom to one side and a powder room opposite, while forward of the entrance a stairway leads to the main living area on the first floor. The remainder of the central section's ground floor is given over to services. On the first floor, just above the bar room and functionally related to it, is the dining room. On this level, a wall along the length of the core block divides it into two functionally distinct areas, each of which flows into adjacent but opposite wings. Kitchen and pantry

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lead to servants' quarters to the south, while, on the other side of the dividing wall, guest rooms communicate with the public area of the house to the west and north. Here, at the opening to the living room, the entrance stairway terminates at a hall/landing, while another stairway leads to the second floor. This part of the house - at the junction of stairs, hall and living room - constitutes the most open part of its plan, providing the primary means of circulation through the house.

The hall, living room and library, together with the guest rooms, form an L-shaped zone. The servants' area, kitchen and pantry form form another self-contained L-zone. Both L's, joined eccentrically by their common spine (the long dividing wall) define the overall zig-zag shape of the house plan. Functionally tied to both L's, the dining room is pivotal to the entire first floor plan: the hall leads to it, and it in turn is linked to the living room by the bridge of the library. The dining room also has the necessary access to the kitchen and pantry rooms.

Most of the original finishes remain. Simplicity of detailing, with little applied ornament, is characteristic of the International style. Interior partition walls are plaster over metal lath or plaster over gypsum block, painted white. All ceilings are plaster painted white. There is no interior trim, except for wood bases and wood window sills. All interior doors are flush panel wood with flush steel trim.

On the first floor, the finish flooring includes cork in the living room, library and halls, terrazzo in the dining room, rubber tile in the pantry and kitchen and carpeting in all other rooms. The bathrooms floors are either of ceramic tile or rubber tile. The terrace floors are twelve-inch slate squares set in mastic. All windows are plate glass with steel window frames set flush with the exterior wall. Vacuum glass brick is used in the circular dining room wall and glass brick is used in the hallways.

Illumination in the house was innovative. All rooms are indirectly lighted. In the dining room, the principal light source is a flush glass panel in the center of the table; the same treatment is used in the library and bar, where panels in the top of the shelves and bar tops, respectively, throw light against the ceiling. General lighting is from flush panels in the ceiling and from indirect wall fixtures.

Approximately sixty percent of the original furnishings designed for the house remain. Although one of the tenets of the International style, was "no applied ornament," the highly designed interiors and integrated furnishings provided a very rich feel to the house. Simple tubular steel furnishings and contrasting color schemes were used to create a unified and exciting design. The spaces that most readily express the International style flavor of the house include the central hallway and stairs, the living room, dining room and the ground floor bar room. In the bar room, a built-in emerald green leather couch that follows the curve of the wall is topped by a whimsical mural (a recent repainting, since the original had been lost).

The living room's original beige and egg-shell white walls sharply contrasted with the darker cork floors. These, in turn, were lightened by the beige rug. Textured upholstery fabrics and leather were in tones of yellows, grays and chartreuse, colors that were inspired by paintings in the Mandel collection. **[6]** Many of the original living room furnishings remain and the owner has been researching reproducing the original fabrics.

The most dramatic room in the house, the dining room, contains custom designed furniture with dramatic color contrasts: chromium with mascassar ebony and white lacquer and chromium with emerald green leather chairs. The emerald green color was used throughout the house, including serving as the paint finish on the steel windows and doors that connect the interior with the exterior.

The Mandel house retains a high degree of integrity of setting, location, design and materials. Both the exterior and the interior of the house are virtually intact.

NOTES

1. Dominic Ricciotti, "Edward Durell Stone & the International Style in America: Houses of the 1930s," American Art Journal 20.3 (1988): 55.

2. Ibid.

3. Ibid., 57.

4. Ibid., 58.

5. Talbot Hamlin, Forms & Functions in Twentieth-Century Architecture (New York: Columbia UP, 1952): 208.

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6. David Hanks, Donald Deskey: Decorative Designs & Interiors (New York: Dutton, 1987): 91.

8. Statement of Significance

Applicable National Register Criteria
(Mark an in one or more boxes for the criteria qualifying the property for National Register listing.)

[ ] **A** Property is associated with events that have made a significant contribution to the broad patterns of our history.

[ ] **B** Property is associated with the lives of persons significant in our past.

[x] **C** Property that embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.

[ ] **D** Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations
(Mark "X" in all the boxes that apply.)

[ ] **A** owned by a religious institution or used for religious purposes.

[ ] **B** removed from its original location.

[ ] **C** a birthplace or grave.

[ ] **D** a cemetery.

[ ] **E** a reconstructed building, object or structure.

[ ] **F** a commemorative property.

[ ] **G** less than 50 years of age or achieved significance within the past 50 years.

Area of Significance
(Enter categories from instructions.)
Architecture

Period of Significance
1935

Significant Dates
1935

Significant Person
(Complete if Criterion B is marked above.)
N/A

Cultural Affiliation
N/A

Architect/Builder
Edward Durell Stone
Donald Deskey

Narrative Statement of Significance
(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography
(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

[ ] preliminary determination of individual listing (36 CFR 67) has been requested
[ ] previously listed in the National Register
[ ] previously determined eligible by the National Register
[ ] designated a National Historic Landmark
[ ] recorded by Historic American Building Survey #__________

Primary location of additional data:

[X] State historic preservation office
[ ] Other State agency
[ ] Federal agency
[ ] Local government
[ ] University
[x] Other

The Richard H. Mandel House is architecturally significant as an outstanding and highly intact example of an International style house designed by one of its leading American proponents, architect Edward Durell Stone, in collaboration with industrial and furniture designer Donald Deskey, who was responsible for the interior design and the original furniture. Designed and built between 1933 and 1935, the house was Stone's first private commission and the first of a series of buildings that he designed in the International style during the 1930s. The Mandel house is also among the earliest houses in the United States to be designed in the International style. Distinguishing characteristics include flat roofs, smooth and uniform wall surfaces with no applied ornament, asymmetrical composition with an emphasis on horizontality, projecting balconies and wide expanses of ribbon windows. The house retains an exceptional degree of integrity on both the exterior and interior, including a good portion of its original furnishings. Despite the loss of some of the original acreage associated with the estate, the house retains integrity of its immediate setting, including dramatic views of the Croton Reservoir, just to the north.

The design and construction of the Mandel house was a true collaboration between owner, architect and furniture/interior designer, who were all equally interested in every problem, from the orientation of the house on the property to the disposition of the coffee tables. Stone met Deskey when he was working for the Associated Architects designing Rockefeller Center and Radio City Music Hall. Deskey, the interior designer of Radio City, introduced Stone to Mandel, who was an associate of his. Richard Mandel (1906-1976), a member of the Mandel Brothers department store family of Chicago, was a trained industrial designer who had previously been employed by the Parisian designer Dominique. Mandel later founded the All State Welding Alloys Company in White Plains in 1946. He moved from the house in 1955 and died in 1976.

The house was designed for Mandel, his wife and their two young children. According to Stone, "Deskey...introduced me to one of his associates, Richard H. Mandel, who asked me to design a house for him. He was interested in a good business arrangement and I was interested in undertaking my first modern house, so I worked for forty dollars a week." **[1]** Stone and his young family lived on the site in an old house (no longer extant) while he was overseeing the construction. The new house was very large (over thirty rooms) and expensive for the day ($60,000, not including furnishings).

Edward Durell Stone

Edward Durell Stone (1902-1978) was one of America's premier architects. His New York-based firm was among the largest in the country, with branch offices in Chicago and Los Angeles. Stone was born on March 9, 1902 in Fayetteville, Arkansas. He was a descendent, on his mother's side, of the American statesman George Mason (1725-1792), whose writings influenced the Declaration of Independence and formed the basis for the Bill of Rights. His grandfather, Stephen K. Stone, was one of Fayetteville's founders and leading citizens. Stone studied liberal arts at the University of Arkansas but withdrew in his third year and moved to Boston, where he worked as an architectural draftsman at the office of Coolidge, Shepley, Bulfinch and Abbot. From 1925 to 1927 he took classes at the Boston Architectural Club and later attended Harvard and MIT, although he earned no degree. In 1927, he was awarded the Rotch traveling scholarship, a coveted architectural prize that permitted him to spend two years of expense-paid travel abroad. **[2]**

Stone traveled across Europe sketching historic landmarks and seeking out works by modernist architects. After his return in 1929, he settled in New York, where he worked for Schultze & Weaver in 1929-30 designing the Waldorf-Astoria Hotel and then took a job with the consortium of architects designing Rockefeller Center. There he worked on what was to be considered his first major achievement, the design of the interior of Radio City Music Hall.

The completion of the Mandel house was a crucial step in Stone's career, establishing him as an International style architect and leading to many prominent commissions, including another house in Bedford, the Kowalski house (1936), the Mepken Plantation in South Carolina (1937) for Mr. and Mrs. Henry L. Luce, A. Conger Goodyear's house in Old Westbury, Long island (1939) and the Museum of Modern Art (1939) in collaboration with Philip Goodwin, all designed in the International style.

In the early 1950s, Stone's career was marked by a dramatic reversal of direction. He gave up his position as one of America's leading advocates of the International style just as the style was gaining wide public acceptance, and he began instead to evolve a personal style that was lush and highly decorative. **[3]** His new style, which became more romantic and highly embellished as time passed, made its debut in New Delhi in 1954 with the U.S. Embassy, a formal, white-columned box enclosed by an ornate grille and surrounded by fountains. It became one of the best known pieces of American architecture of the decade and led to such major commissions as the

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John F. Kennedy Center for the Performing Arts in Washington, D.C. (1971), the Huntington Hartford Gallery of Modern Art in New York, the General Motors Building in New York City and the campus of the State University of New York at Albany.

Stone's large office at 745 Fifth Avenue remained active throughout the late 1960s and 1970s. Among his other major projects were the Pepsico World Headquarters in Purchase, New York, the eighty-two-story Standard Oil Building in Chicago and the National Geographic Society in Washington, D.C. Edward Durell Stone died in New York City on August 6, 1978 and his ashes were interred in an unmarked grave in Fayetteville's Evergreen Cemetery.

Donald Deskey

Donald Deskey (1894-1989) has been credited as the interior designer and furniture designer of the Mandel house by some periodicals and as the co-designer of the house (with Stone) by others. Stone himself noted that "Donald Deskey designed the interiors and all furnishings." **[4]** Certainly the design of the house was a collaboration, and Deskey was instrumental in connecting Mandel, Stone and himself.

Deskey was an innovative industrial designer and one of the leaders of the pioneering generation that included Raymond Lowey, Norman Bel Geddes and Walter Dorwin Teague. He was known for designs as diverse as the package designs for Cheer laundry detergent, Pampers diapers and Jif peanut butter, the 1959 extruded aluminum lamp posts for New York City, Art Deco furnishings and International style interiors. He is best known for the interiors of Radio City Music Hall and was among the leading figures to introduce modern design to the United States in the late 1920s.

Deskey was born in Blue Earth, Minnesota on November 23, 1894 and left for California after high school. He worked at various odd jobs and even studied architecture at the University of California at Berkeley. He moved to New York City and started his career as a designer in 1926, when his window displays for the Franklin-Simon department store in Manhattan attracted attention.

Many of Deskey's furniture designs incorporated the newest technological advances and experimental materials such as plastic laminates and tubular steel. He was particularly adept at creating luxurious interiors such as the high-ceilinged apartment atop Radio City Music Hall for Samuel L. (Roxy) Rothafel and apartments for Adam Gimbel, Abby Aldrich Rockefeller and Helena Rubinstein. The

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Mandel house was an exceptional commission for him because of its size and the chance to integrate International style architecture with International style interior design and furnishings. The furnishings that he designed for the Mandel house represented his mature style, which would be repeated, with variations, in other residential commissions.

The International Style

The International style first appeared in Europe in the 1910s, although it did not make a popular impression until 1927, when its leading architects - LeCoubusier, Oud, Gropius and Mies van der Rohe - presented their designs in a housing exhibition at Stuttgart. Corbusier was the first to make the world aware that a new style was being born; his Ver une Architecture, as well as the writings of Oud and Gropius, carried the principles of the new style abroad. In 1928, the style was introduced in the United States by Richard Neutra, the California architect who designed the Lovell house in Los Angeles. The style was baptized with the name "International Style" by Henry-Russell Hitchcock and Philip Johnson in the Museum of Modern Art exhibit "Modern Architecture: International Exhibition," which they curated, and its accompanying publication, The International Style in 1932.

The distinguishing aesthetic principles of the International style as laid down by these authors were three: 1) emphasis upon volume-space enclosed by thin planes or surfaces as opposed to the suggestion of mass and solidity; 2) regularity as opposed to symmetry or other kinds of obvious balance; 3) dependence upon the intrinsic elegance of materials, technical perfection and fine proportions, as opposed to applied ornament. **[5]** In the use of color, the general rule was one of restraint; use of white stucco was ubiquitous. White and beige or natural-colored surfacing materials were preferred. The open plan, or interiors that open into one another without definite circumscribing partitions, was another innovation.

Hitchcock and Johnson's definition was premised on the fact that the political and social aspects that were integral to the European vision of the International style were modified in the American version of the style. In fact, the programmatic aspect of the style underwent a pivotal transformation when it was transported to America. In Europe, the aesthetic aspects of Modernism were intrinsically connected to an idealistic social program, which linked social improvement with design and focused on the application of modern materials and technology to providing affordable,

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efficient and healthful housing, particularly to the middle and working classes.

In Hitchcock and Johnson's reconception of the style for an American audience, political and social goals were abandoned and the mode was redefined as one concerned primarily with the development of an elegant, streamlined Modern aesthetic. Thus, in its American evocation during the 1930s and 40s, the Modern style was reserved almost exclusively for wealthy and corporate customers, and the symbolic content of its machine age forms and materials came to represent wealth and power rather than the means to social change envisioned by its European proponents.

Edward Durell Stone came into his own as an architect at the moment of the International style's introduction in America. In his two years abroad in Europe, Stone visited "the new architecture which was beginning all over Europe" and was particularly impressed by work in Holland by Dudok and the Barcelona Pavilion by Mies van der Rohe. **[6]** It is evident that Stone was familiar with the Museum of Modern Art exhibit, having discussed its importance in his autobiography. His design for the Mandel house clearly embodies Hitchcock and Johnson's three principles, but he was certainly selective in interpreting the style or, more specifically, in interpreting the European International style. His use of "purist" volumes referred to LeCorbusier's aesthetic, which was heavily stressed in the exhibit. The Mandel house has its volumetric antecedents in Mies van der Rohe's Tugendhat house (1930) in Brno. **[7]** Although Stone referred to these antecedents, in his interpretation of the style, there was no blind following of the European International style. His departures from it were in many respects conditioned by the problem of transferring an established European style to an American setting. His cautious use of the open plan, for example, respected an American tradition that extended back to the Stick and Shingle styles of the late nineteenth century and which, in the 1920s, had also begun to characterize the popular period house. **[8]** It has been suggested by historians that Stone's adaptation of the International style was modified to some degree by Frank Lloyd Wright's influence. But in translating the "theory and scheme" of the International style into the "form" of the Mandel house, Stone knowingly exhibited his command of the style's vocabulary and, more specifically, his understanding of some of its major landmarks. **[9]**

In a larger sense, the Mandel house was in the forefront of a developing trend among practitioners of the International style in the United States, involving an exploitation of the spaciousness of

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the American environment. As a measure of the renewed interest in Wright by American practitioners, this was one of the means by which the style's original vocabulary became diversified during the middle decades of the century. Given Stone's admiration for Wright (he spoke at length about him in his autobiography), the manner in which the volumes of the Mandel house spread out in several directions seem inexplicable without reference to Wright and to the way his Prairie houses respect the flat midwestern landscape. **[10]** If the many roof decks of the Mandel house orient the house to the sky in a way similar to the Villa Savoye, Stone also endeavored to counteract that, to root the house to the earth. **[11]** As Stone's first venture into the International style, the Mandel house clearly evokes the visual appearance of the seminal European prototypes of the 1920s. However, in modestly introducing Wrightian themes into the Mandel house, Stone also hinted at his growing effort to Americanize the style's vocabulary. **[12]** In this context, Stone's design seems to be reconciling European and American values.

Stone was a member of a growing group of young architects, many of them emigrating here from Europe or having been trained in Europe at the Bauhaus, who were all equally at ease with the use of the International style vocabulary, in its European and American versions. George Howe, a Beaux-Arts trained architect, found himself to be the spokesman for this group. Howe had thrown over a conventional Philadelphia practice to search for a modern American architecture. **[13]** Together with his partner, William Lescaze (a Swiss emigre), he was responsible for the PSFS building in Philadelphia (1932), which is generally recognized as the first International style highrise.

Other members of this group included Richard Neutra, Rudolf Schindler, Wallace K. Harrison and A. Lawrence Kocher and Albert Frey. Harrison developed an International style compound for himself in Huntington, Long Island (1929-31), which included a house, studio and two guest cottages. The more elaborate of the two cottages was the Aluminaire house, designed by Kocher and Frey (1931). Originally built as an exhibition house demonstrating the use of modern materials (and later moved to the Harrison estate), the Aluminaire house is regarded as the most thorough adaptation of Corbusian principles in this country; it was recognized in Hitchcock and Johnson's 1932 publication. Neutra and Schindler built the earliest International style houses in California as early as 1928. By the mid-1930s there was a proliferation of International style houses among the wealthy estate owners across the country.

When the Mandel house was built it was one of the earliest, largest and most ambitious modern houses in the northeast. Stone boldly translated a theory and a scheme for living into the physical form of a house in which to live. In view of the newness of the International style in the United States and Stone's efforts to test its theories here, in his first private commission, his achievement is considerable. The Mandel house is both an important example of Stone's early work and an exceptional example of the American International style in New York State.

NOTES

1. Edward Durell Stone, Evolution of an Architect (New York: Horizon, 1962): 32.

2. Paul Goldberger, "Edward Durell Stone, Dead at 76," New York Times 6 August 1978.

3. Ibid.

4. Stone 32.

5. Henry-Russell Hitchcock and Philip Johnson, The International Style (New York: Museum of Modern Art, 1966) 13.

6. Stone 24.

7. See Dominic Ricciotti, "Edward Durell Stone and the International Style in American: Houses of the 1930s," American Art Journal 20.3 (1988): 63-65 and Talbot Hamlin, Forms and Functions in Twentieth-Century Architecture (New York: Columbia UP, 1952): 208.

8. Ibid. 59.

9. Ibid.

10. Ibid. 64-65.

11. Ibid. 65.

12. Ibid.

13. Richard Guy Wilson, "International Style: The MOMA Exhibition," Progressive Architecture (February 1982): 94.

10. Geographical Data

Acreage of property 16.93

UTM References - SEE CONTINUATION SHEET -
(Place additional UTM references on a continuation sheet.)

	Zone	Easting	Northing		Zone	Easting	Northing
1	1 8	0	0	2			
3				4			

Verbal Boundary Description
(Explain the boundaries of the property on a continuation sheet.)

Boundary Justification
(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title CONTACT: Kathleen LaFrank, Program Analyst - see continuation sheet
organization NYS OPRHP DHP Field Services date 1 November 1995
street & number Peebles Island telephone (518) 237-8643, ext. 261
city or town Waterford state NY zip code 12188-0189

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A Sketch **map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items
(check with the SHPO or FPO for any additional items)

Property Owner
(Complete this item at the request of SHPO or FPO.)
name Eric and Nannette Brill
street & number 323 Haines Road
city or town Bedford Hills state New York zip code 10507

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

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UTM COORDINATES

All Zone 18

1.	606897/4566585
2.	606908/4566347
3.	606859/4566315
4.	606639/4566369
5.	606624/4566531
6.	606645/4566587

VERBAL BOUNDARY DESCRIPTION

The boundary of the nominated property is indicated by a heavy line on the enclosed map with scale.

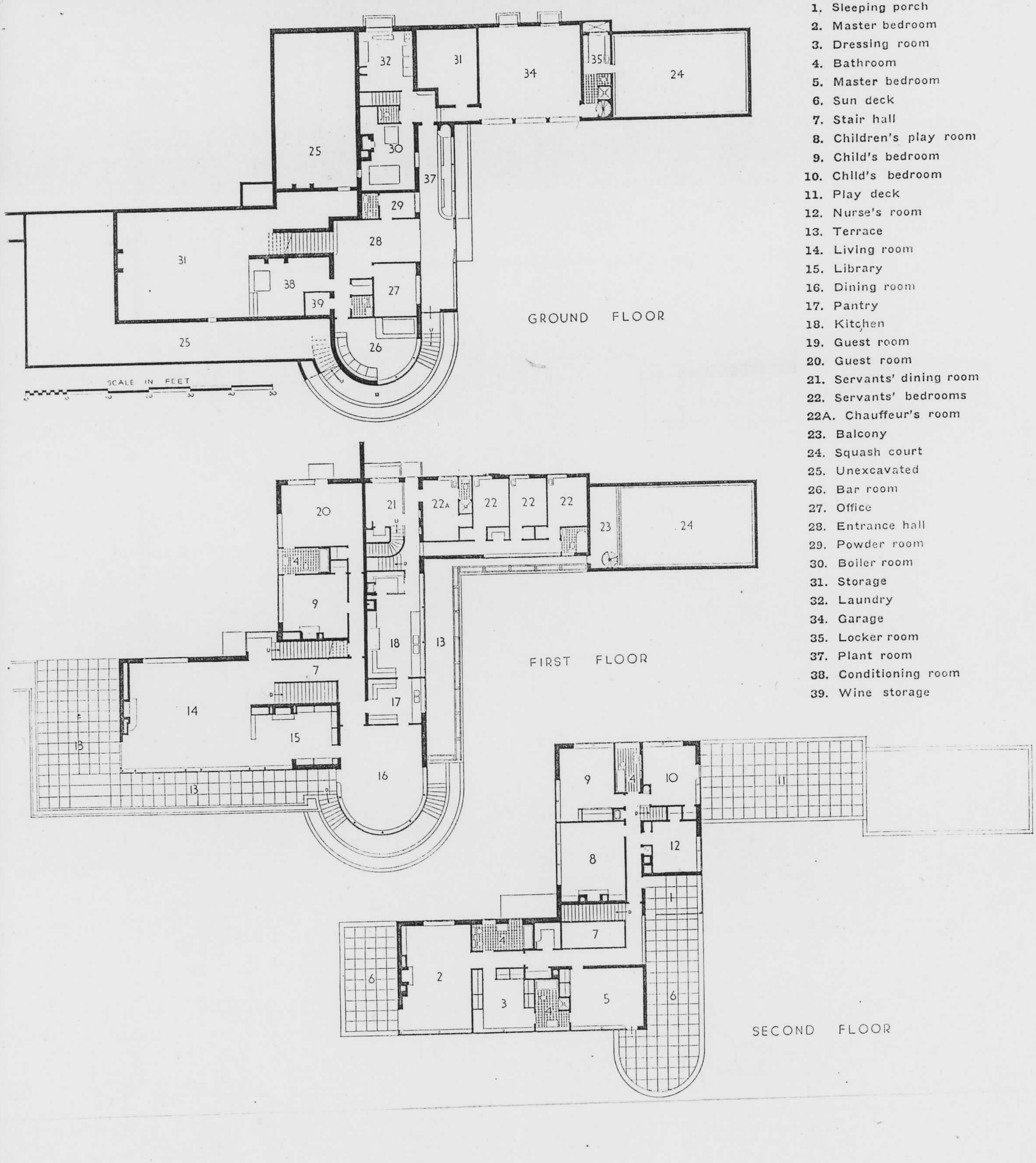
BOUNDARY JUSTIFICATION

The nomination boundary was drawn to include as much of the original property associated with the Mandel estate as retained integrity and significance. The nominated property includes approximately seventeen acres immediately surrounding the house that retain integrity and convey the original design intent and function of the estate. Approximately forty acres of the original estate were excluded from the nomination because this land has been subdivided and developed.

Research and draft nomination prepared by:

Barbara A. Campagna
Campagna and Russo Architects
580 Broadway, Suite 600
New York, New York 10012
212-343-9594

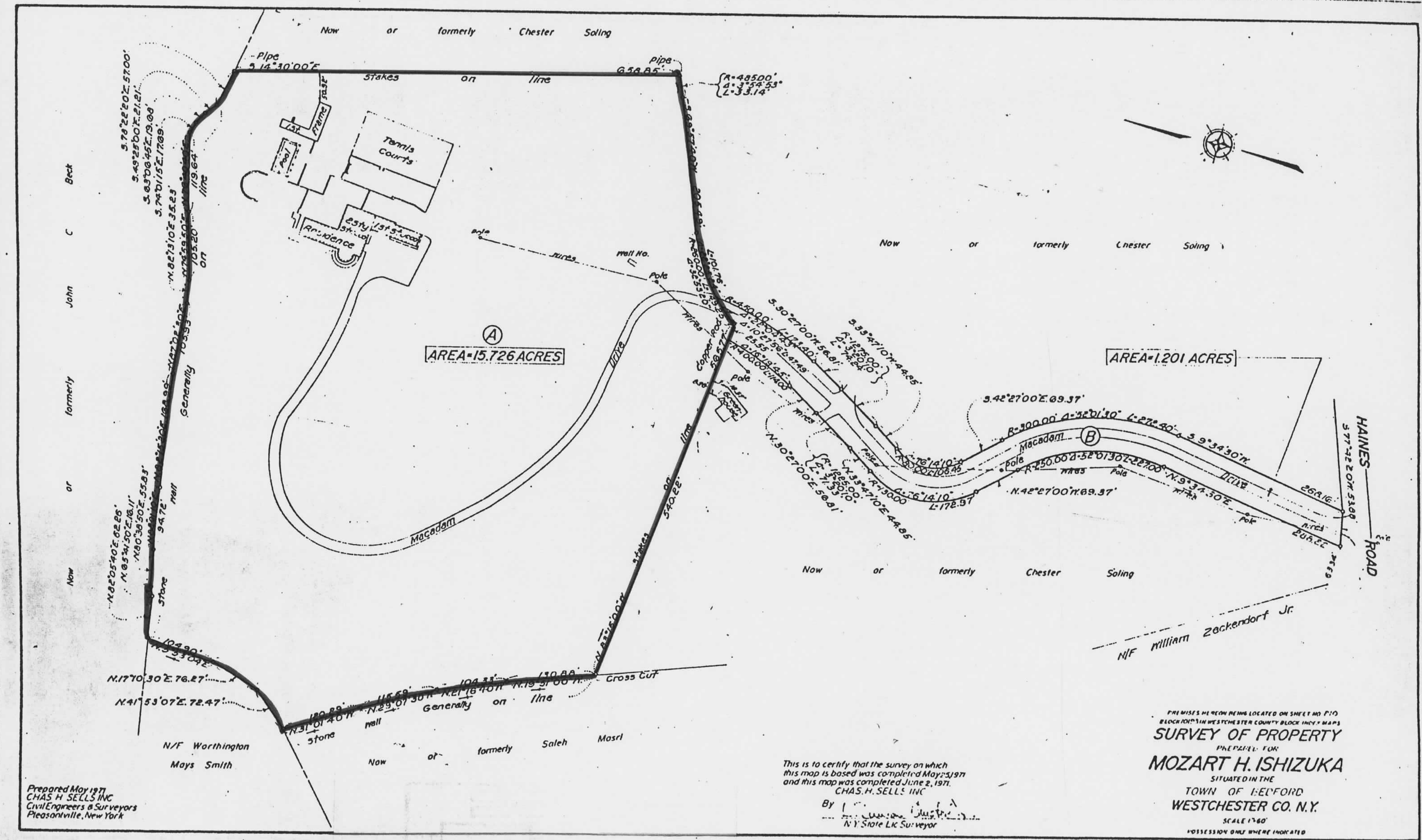
PLANS



1.	Sleeping porch
2.	Master bedroom
3.	Dressing room
4.	Bathroom
5.	Master bedroom
6.	Sun deck
7.	Stair hall
8.	Children's play room
9.	Child's bedroom
10.	Child's bedroom
11.	Play deck
12.	Nurse's room
13.	Terrace
14.	Living room
15.	Library
16.	Dining room
17.	Pantry
18.	Kitchen
19.	Guest room
20.	Guest room
21.	Servants' dining room
22.	Servants' bedrooms
22A.	Chauffeur's room
23.	Balcony
24.	Squash court
25.	Unexcavated
26.	Bar room
27.	Office
28.	Entrance hall
29.	Powder room
30.	Boiler room
31.	Storage
32.	Laundry
34.	Garage
35.	Locker room
37.	Plant room
38.	Conditioning room
39.	Wine storage

From Architectural Forum, August 1935

Richard H. Mandel Hse
Bedford Hills
Westchester Co. NY


Now or formerly Chester Soling
Pipe
S.14°30'00"E.
Stakes on line
Pipe
658.85'
R=485.00'
Δ=3°54'53"
L=33.14'
Now or formerly John C Beck
Frame
Pool
Tennis Courts
Residence
2sty Stn.
1st Stn.
119.64' line
105.20' on
Generally on
Pole
Wires
Well No.
Pole
A
AREA=15.726 ACRES
Drive
Macadam
Copper Rod
Pole
line
540.22'
on
Stakes
Stone Wall
94.72' Wall
Cross Cut
130.88'
N.19°31'00"W.
104.33'
N.21°16'40"W.
115.69'
N.29°07'30"W.
130.88'
N.31°01'40"W.
Generally on line
Stone Wall
N.17°10'30"E. 76.27'
N.41°53'07"E. 72.47'
N/F Worthington Mays Smith
Now or formerly Saleh Masri
Now or formerly Chester Soling
AREA=1.201 ACRES
S.42°27'00"E. 69.37'
R=300.00 Δ=32°01'30" L=27.40'
S.9°34'30"W.
B
Macadam
Drive
268.16'
Pole
R=250.00 Δ=32°01'30" L=227.00'
N.9°34'30"E.
N.42°27'00"W. 69.37'
Wires
Pole
266.22'
S.77°12'20"W. 53.88'
63.34'
HAINES ROAD
Now or formerly Chester Soling
N/F William Zeckendorf Jr.

PREMISES HEREON BEING LOCATED ON SHEET NO. 10
BLOCK 10193 IN WESTCHESTER COUNTY BLOCK INDEX MAPS

SURVEY OF PROPERTY
PREPARED FOR
MOZART H. ISHIZUKA
SITUATED IN THE
TOWN OF BEDFORD
WESTCHESTER CO. N.Y.
SCALE 1"=60'
POSSESSION ONLY WHERE INDICATED

This is to certify that the survey on which this map is based was completed May 25 1971 and this map was completed June 2, 1971.
CHAS. H. SELLS INC
By
N.Y. State Lic Surveyor

Prepared May 1971
CHAS. H. SELLS INC
Civil Engineers & Surveyors
Pleasantville, New York

J-71-008.01

Richard H. Mandel House
Bedford Hills Westchester Co. NY

Heavy Line = nomination boundary
1" = 290'

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: Mandel, Richard H., House

MULTIPLE NAME:

STATE & COUNTY: NEW YORK, Westchester

DATE RECEIVED: 1/29/96 DATE OF PENDING LIST: 2/14/96
DATE OF 16TH DAY: 3/01/96 DATE OF 45TH DAY: 3/14/96
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 96000176

NOMINATOR: STATE

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: N SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

[✓ ACCEPT] ___RETURN ___REJECT 3/1/96 DATE

ABSTRACT/SUMMARY COMMENTS:

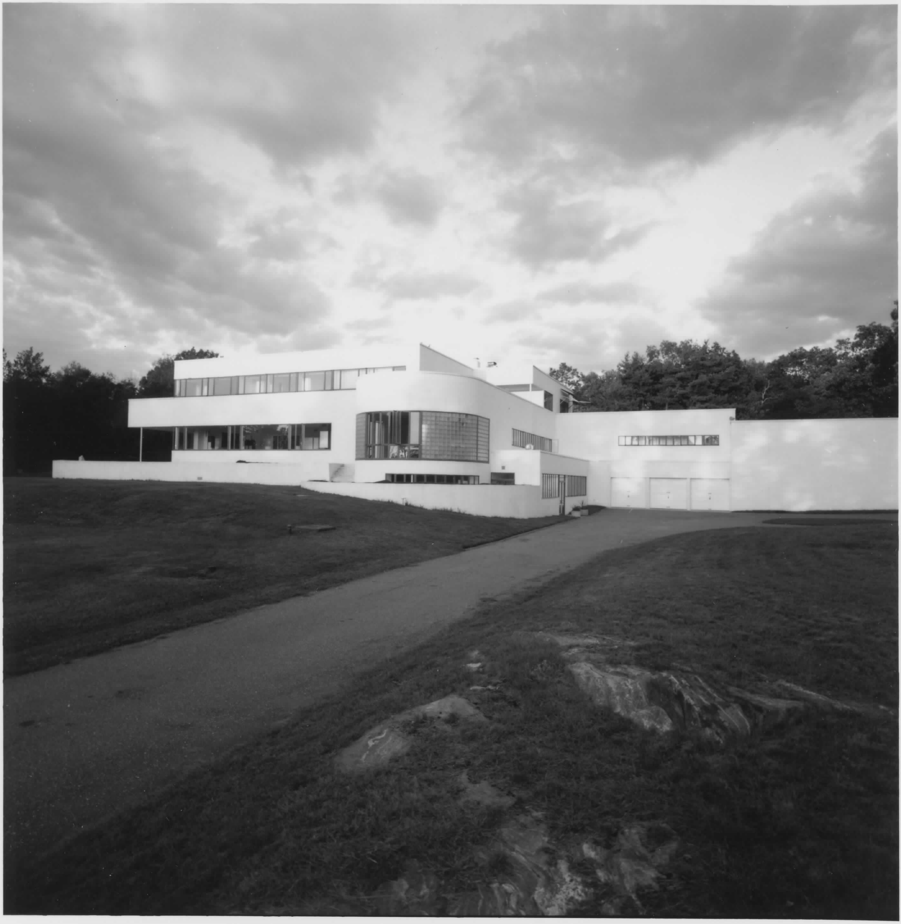
Entered in the
National Register

RECOM./CRITERIA________________

REVIEWER________________________ DISCIPLINE__________________

TELEPHONE_______________________ DATE________________________

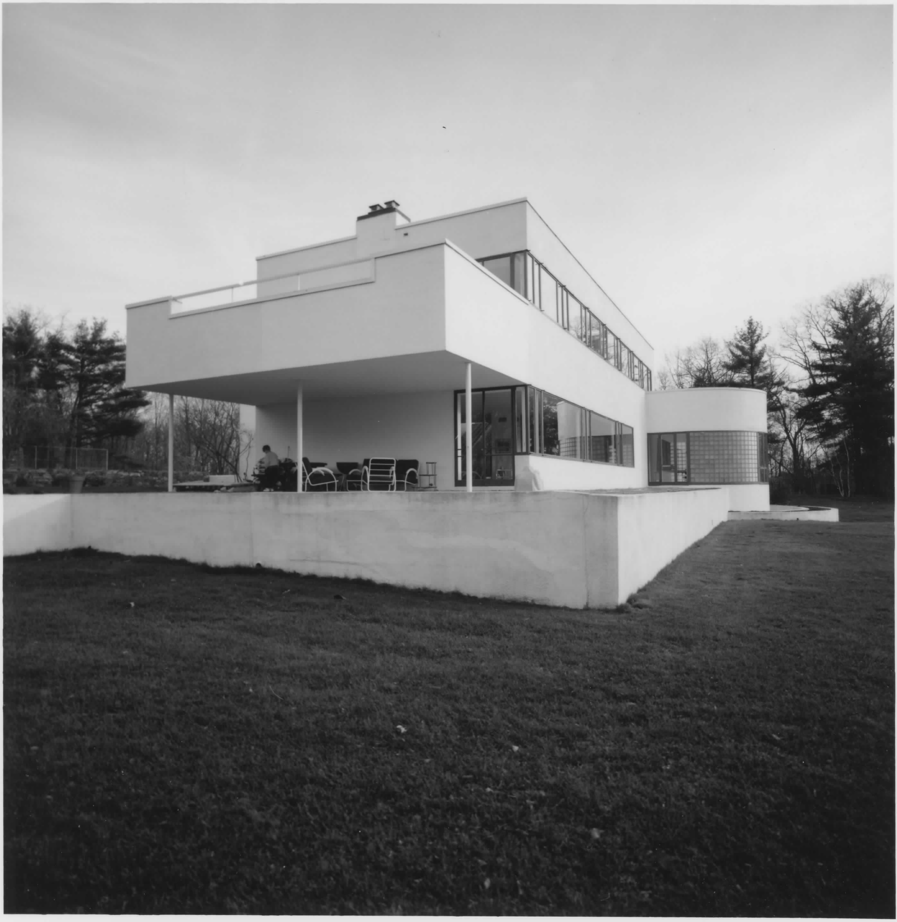
DOCUMENTATION see attached comments Y/N see attached SLR Y/N



RICHARD H. MANDEL HOUSE
BEDFORD HILLS, NEW YORK
WESTCHESTER COUNTY
PHOTOGRAPHER- ERIC BRILL
1995
NEGATIVE- 323 HAINES ROAD, BEDFORD HILLS, NY

3/4 VIEW LOOKING NORTH AT
WEST (FRONT) & SOUTH FACADES

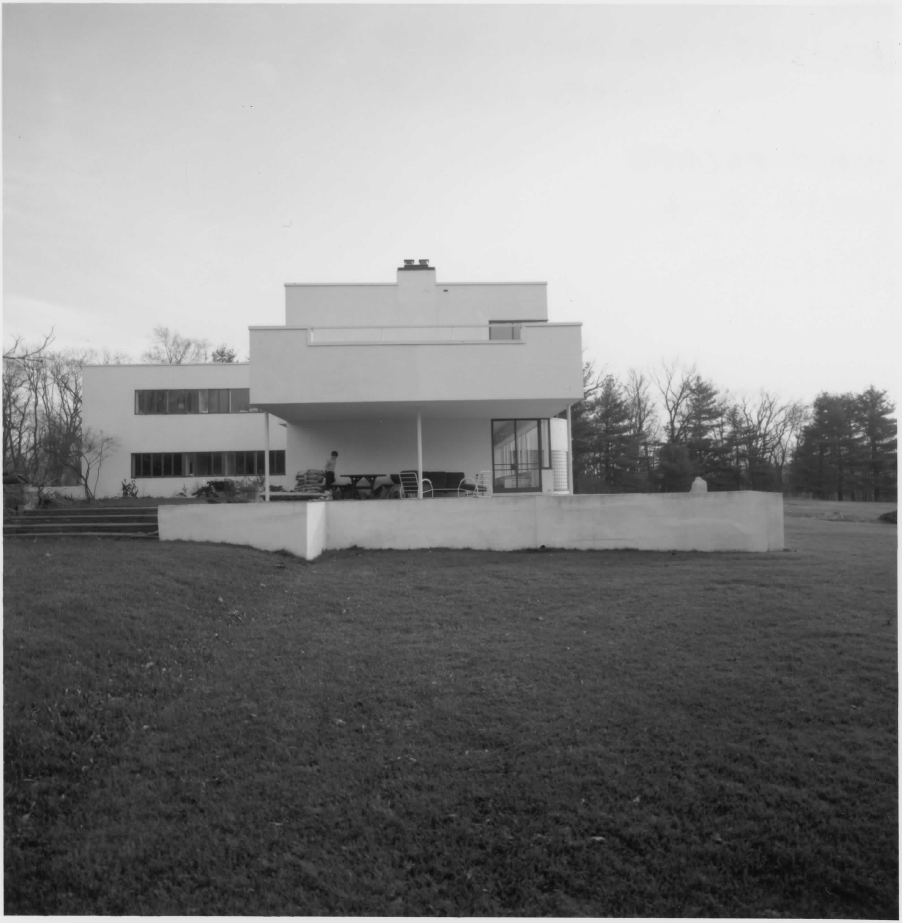
PHOTO # 1



RICHARD H. MANDEL HOUSE
BEDFORD HILLS, NEW YORK
WESTCHESTER COUNTY
PHOTOGRAPHER - ERIC BRILL
1995
NEGATIVE - 323 HAINES ROAD
BEDFORD HILLS, NY

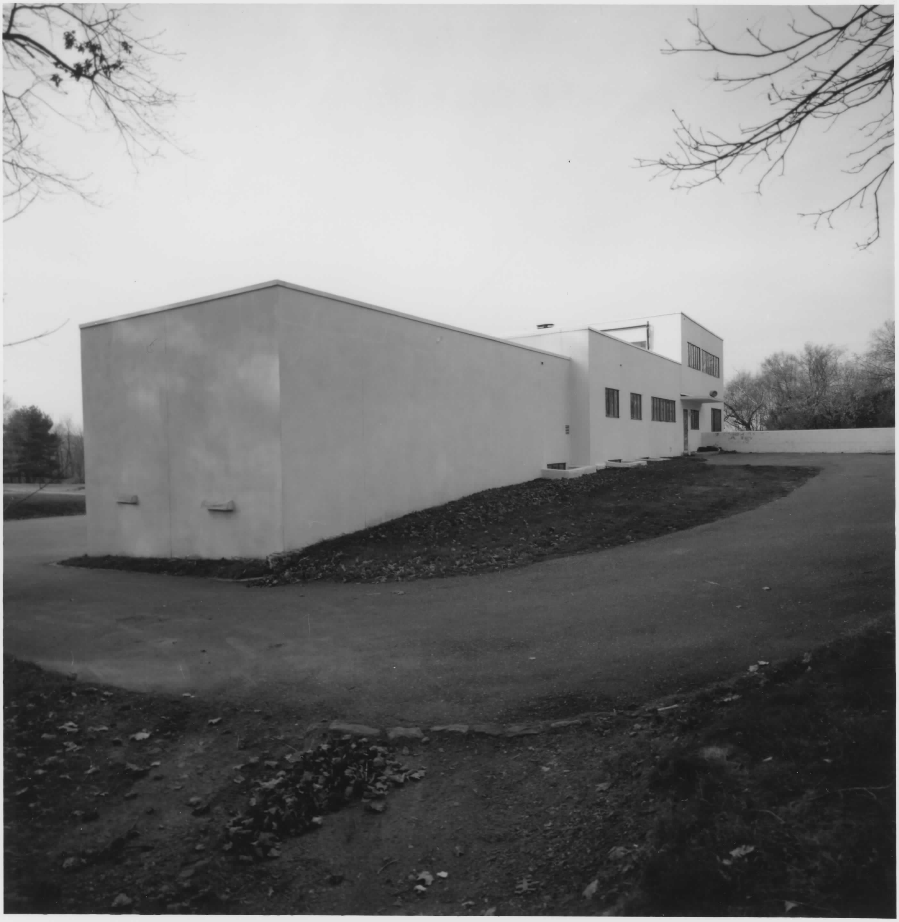
3/4 VIEW LOOKING SOUTH AT
NORTH & WEST FACADES

PHOTO # 2



RICHARD H. MANDEL HOUSE
BEDFORD HILLS, NEW YORK
WESTCHESTER COUNTY
PHOTOGRAPHER - ERIC BRILL
1995
NEGATIVE - 323 HAINES ROAD
BEDFORD HILLS, NY

NORTH FACADE
PHOTO # 3



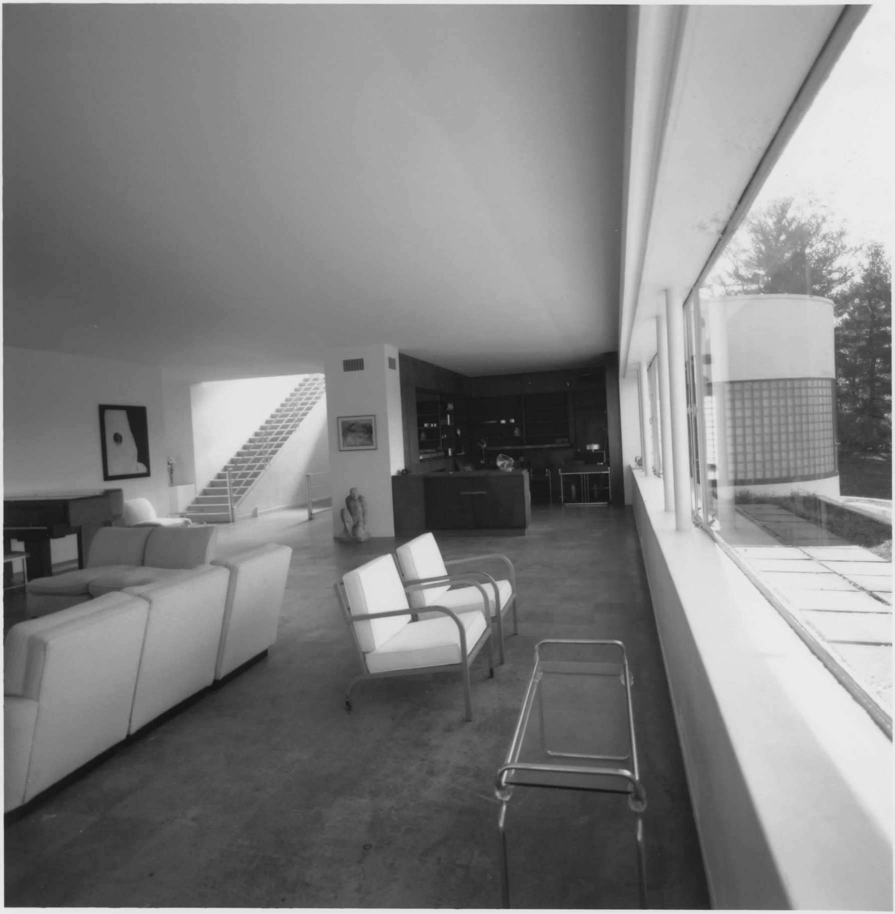
RICHARD H. MANDEL HOUSE
BEDFORD HILLS, NEW YORK
WESTCHESTER COUNTY
PHOTOGRAPHER - ERIC BRILL
1995
NEGATIVE - 323 HAINES ROAD
BEDFORD HILLS, NY

EAST FACADE
PHOTO #4

RICHARD H. MANDEL HOUSE
BEDFORD HILLS, NEW YORK
WESTCHESTER COUNTY
PHOTOGRAPHER - ERIC BRILL
1995
NEGATIVE - 323 HAINES ROAD
BEDFORD HILLS, NY

DETAIL, SOUTH FACADE, ENTRANCE

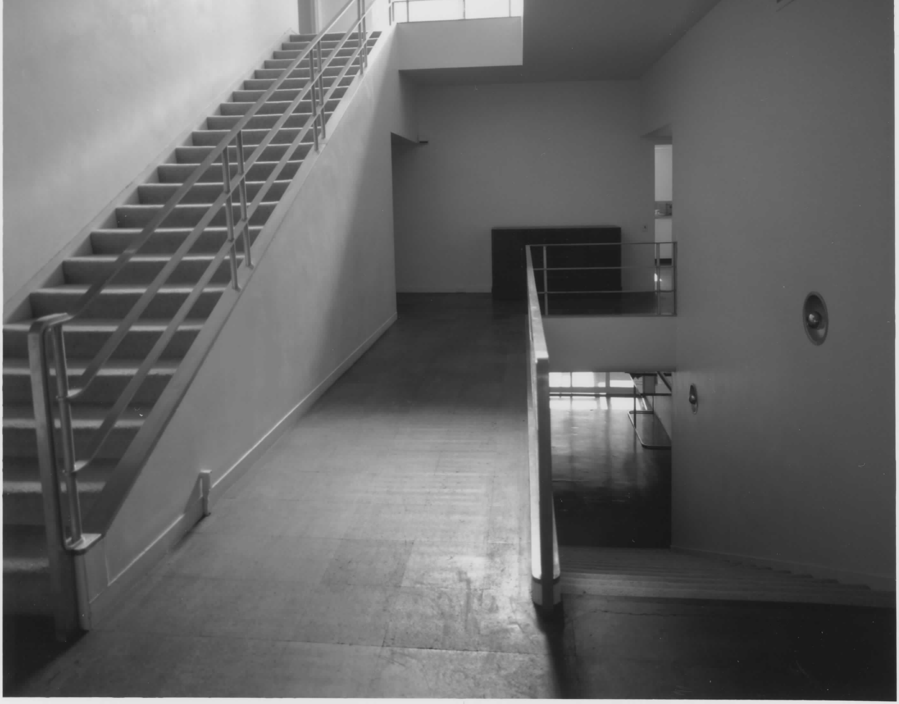
PHOTO # 5



RICHARD H. MANDEL HOUSE
BEDFORD HILLS, NEW YORK
WESTCHESTER COUNTY
PHOTOGRAPHER - ERIC BRILL
1995
NEGATIVE - 323 HAINES ROAD
BEDFORD HILLS, NY

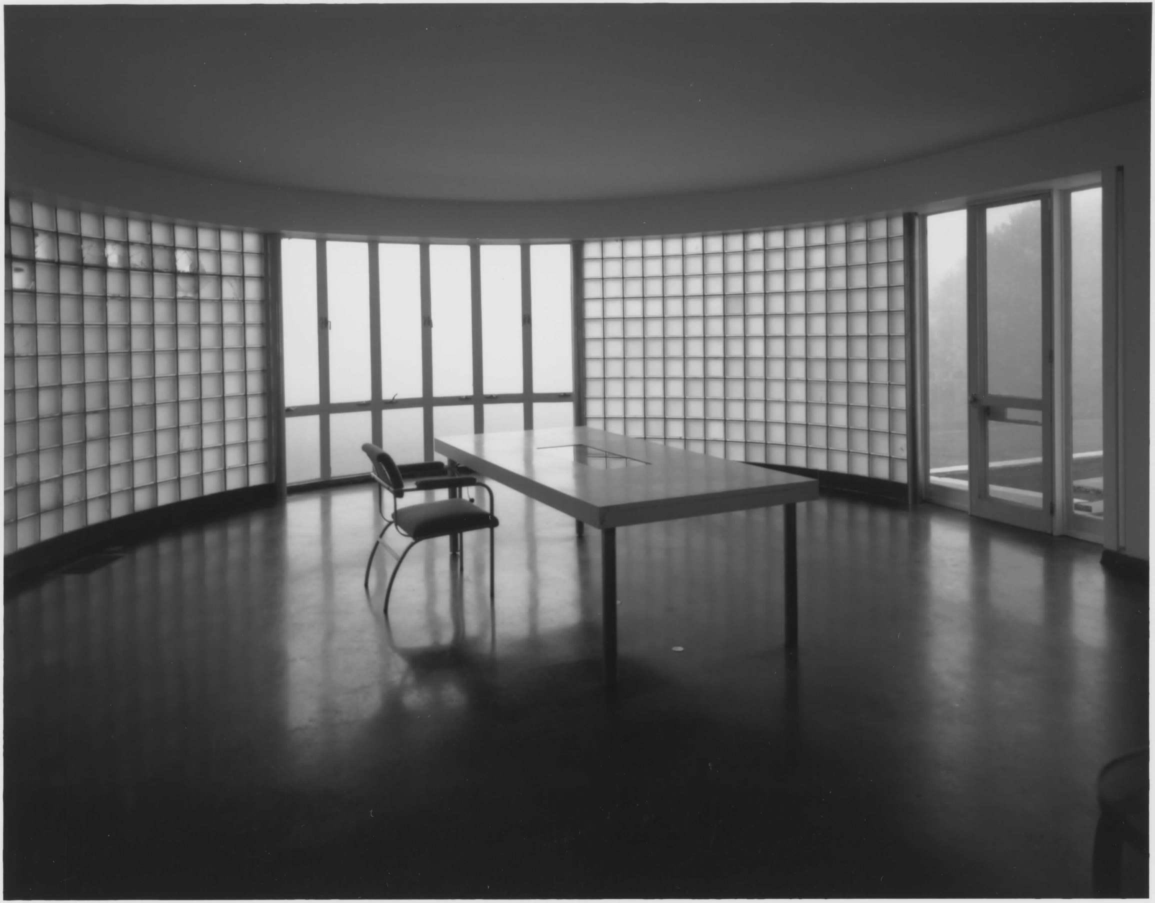
DETAIL, 1ST FLOOR
LIVING ROOM & LIBRARY

PHOTO # 6



RICHARD H. MANDEL HOUSE
BEDFORD HILLS, NEW YORK
WESTCHESTER COUNTY
PHOTOGRAPHER - ERIC BRILL
1995
NEGATIVE - 323 HAINES ROAD
BEDFORD HILLS, NY

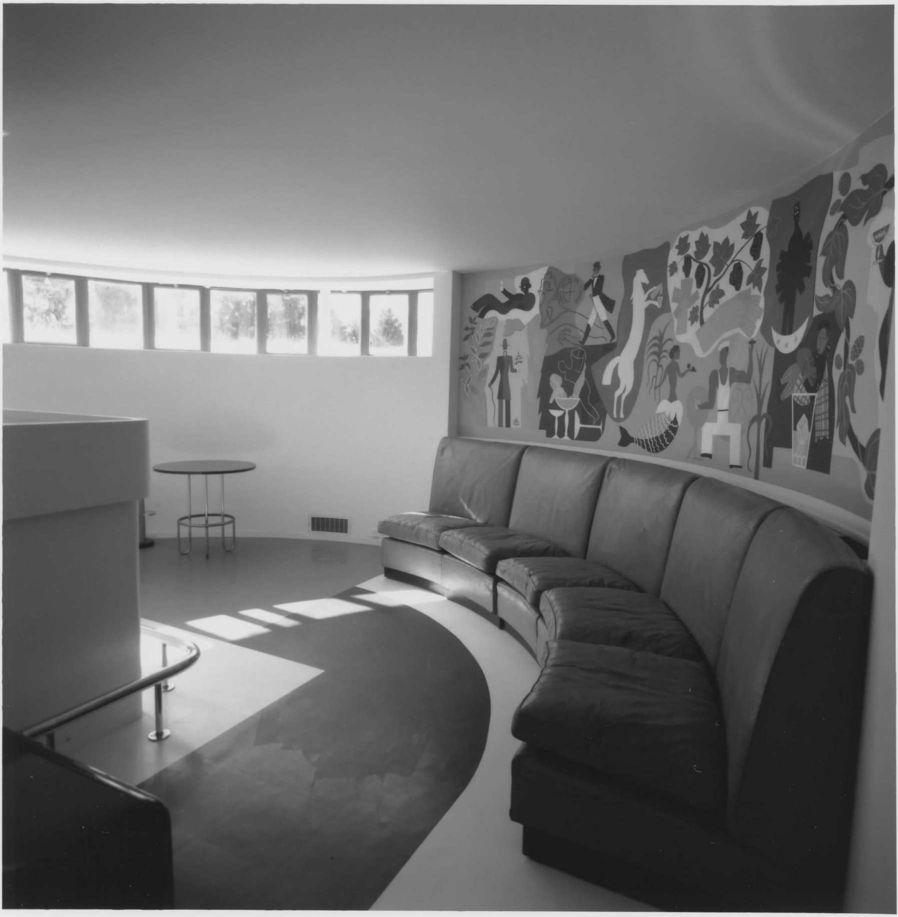
DETAIL, 1ST FLOOR
CENTRAL STAIR HALL
PHOTO # 7



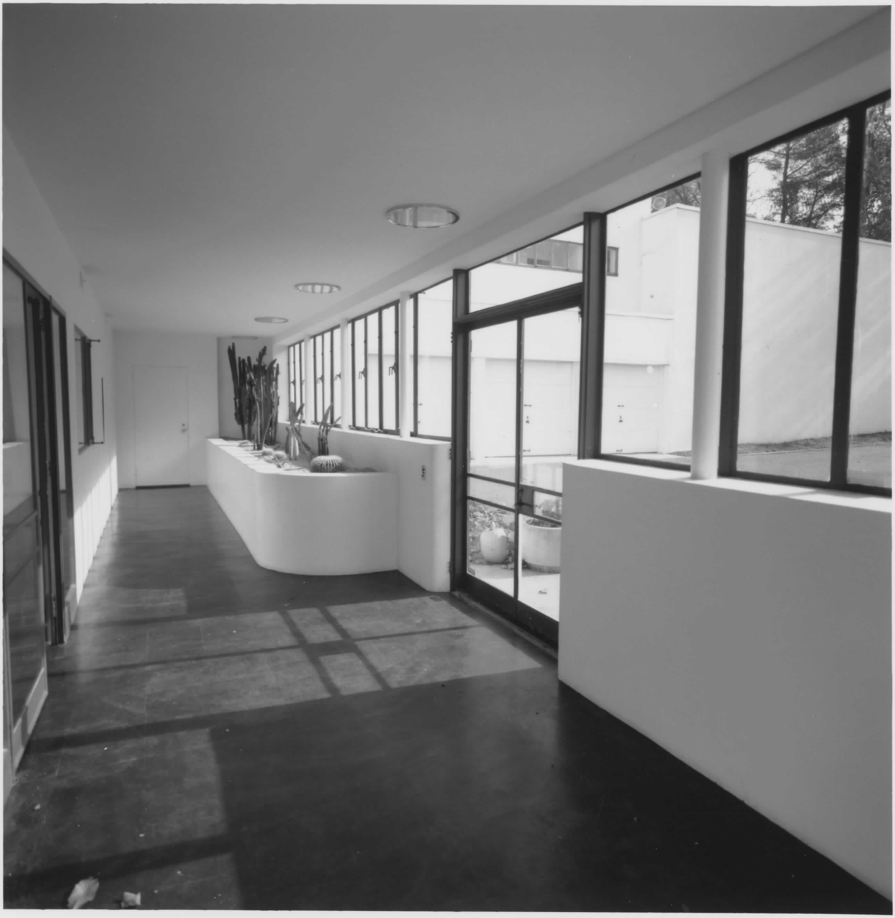
RICHARD H. MANDEL HOUSE
BEDFORD HILLS, NEW YORK
WESTCHESTER COUNTY
PHOTOGRAPHER, ERIC BRILL
1995
NEGATIVE - 323 HAINES ROAD
BEDFORD HILLS, NY

1ST FLOOR, DINING ROOM

PHOTO # 8



RICHARD H. MANDEL HOUSE
BEDFORD HILLS, NEW YORK
WESTCHESTER, NEW YORK
PHOTOGRAPHER - ERIC BRILL
1995
NEGATIVE - 323 HAINES ROAD
BEDFORD HILLS, NY
GROUND FLOOR, BAR ROOM
PHOTO #9



RICHARD H. MANDEL HOUSE
BEDFORD HILLS, NEW YORK
WESTCHESTER COUNTY
PHOTOGRAPHER - ERIC BRILL
1995
NEGATIVE - 323 HAINES ROAD
BEDFORD HILLS, NY

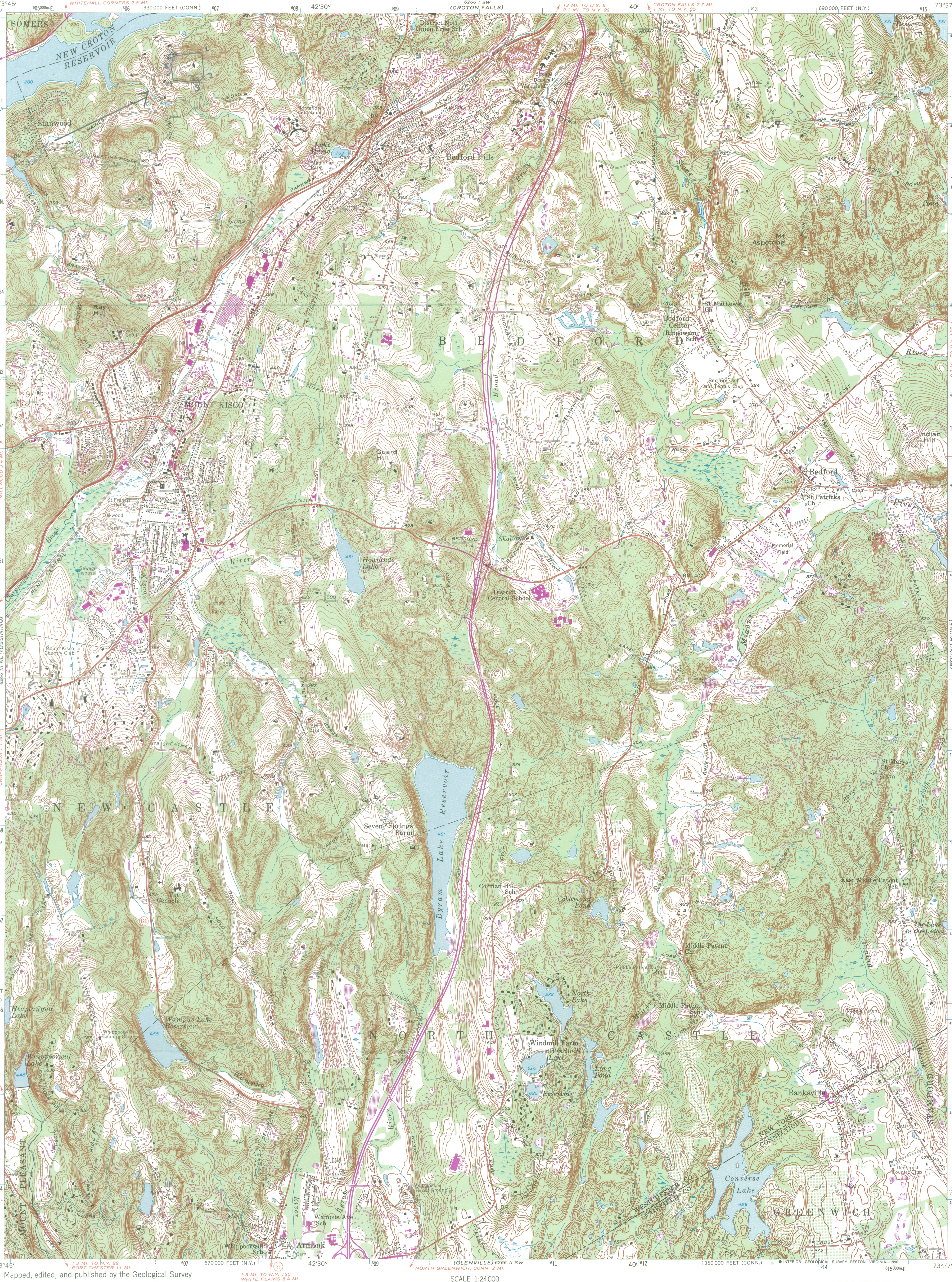
GROUND FLOOR, ENTRANCE/PLANT ROOM
PHOTO # 10

UNITED STATES
DEPARTMENT OF THE INTERIOR
GEOLOGICAL SURVEY

STATE OF CONNECTICUT
HIGHWAY DEPARTMENT

MOUNT KISCO QUADRANGLE
NEW YORK—CONNECTICUT
7.5 MINUTE SERIES (TOPOGRAPHIC)

Richard H. Mandel Hse.
Bedford Hills
Westchester Co. NY
Zone 18
1. 606897/4566585
2. 606908/4566347
3. 606859/4566315
4. 606639/4566369
5. 606624/4566531
6. 606645/4566587


6266 IV SE (MOHEGAN LAKE)
CROTON FALLS 8.8 MI.
WHITEHALL CORNERS 2.8 MI.
73°45′
41°15′
6266 I SW (CROTON FALLS)
42′30″
40′
CROTON FALLS 7.7 MI.
1 MI. TO N.Y. 35
73°37′30″
41°15′
6266 I SE (PEACH LAKE)
330 000 FEET (CONN.)
690 000 FEET (N.Y.)
150 000 FEET (CONN.)
450 000 FEET (N.Y.)
BRIARCLIFF MANOR 9 MI. 1.6 MI. TO N.Y. 118
POUND RIDGE 3.7 MI. MERRITT PARKWAY (CONN.) 11 MI.
12′30″
NEW YORK CITY (GEORGE WASHINGTON BRIDGE) 39 MI.
6266 III NE (OSSINING)
(POUND RIDGE) 6266 II NE
10′
420 000 FEET (N.Y.)
110 000 FEET (CONN.)
MILLWOOD (JUNC. N.Y. 100) 5.5 MI.
41°07′30″
73°45′
1.3 MI. TO N.Y. 22
PORT CHESTER 11 MI.
670 000 FEET (N.Y.)
1.5 MI. TO N.Y. 120
WHITE PLAINS 8.4 MI.
(GLENVILLE) 6266 II SW
NORTH GREENWICH, CONN. 2 MI.
350 000 FEET (CONN.)
INTERIOR—GEOLOGICAL SURVEY, RESTON, VIRGINIA—1990
41°07′30″
73°37′30″
(WHITE PLAINS) 6266 III SE
(STAMFORD) 6266 II SE
NEW CROTON RESERVOIR
MOUNT KISCO
BEDFORD
NEW CASTLE
NORTH CASTLE
GREENWICH
Bedford Hills
Armonk
Banksville
Byram Lake Reservoir
Wampus Lake Reservoir

Mapped, edited, and published by the Geological Survey

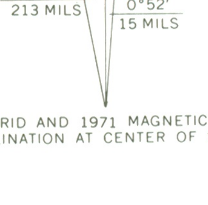
Control by USGS, USC&GS, and Connecticut Geodetic Survey

Topography from aerial photographs by multiplex methods
Aerial photographs taken 1949. Field check 1955

Polyconic projection. 1927 North American datum
10,000-foot grids based on New York coordinate system, east zone, and Connecticut coordinate system
1000-meter Universal Transverse Mercator grid ticks, zone 18, shown in blue

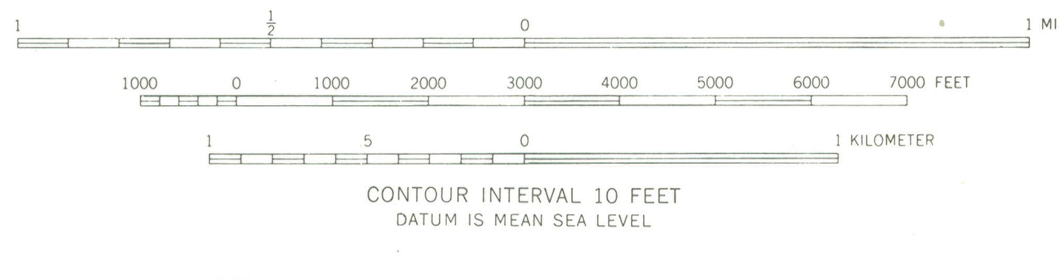
Unchecked elevations are shown in brown

Revisions shown in purple compiled in cooperation with Connecticut Highway Department from aerial photographs taken 1971. This information not field checked


MN
GN
12°
213 MILS
0°52′
15 MILS

UTM GRID AND 1971 MAGNETIC NORTH
DECLINATION AT CENTER OF SHEET

SCALE 1:24 000


1
½
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1 MILE
1000
0
1000
2000
3000
4000
5000
6000
7000 FEET
1
.5
0
1 KILOMETER

CONTOUR INTERVAL 10 FEET
DATUM IS MEAN SEA LEVEL

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
FOR SALE BY U. S. GEOLOGICAL SURVEY, DENVER, COLORADO 80225
OR RESTON, VIRGINIA 22092
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

QUADRANGLE LOCATION

Map photoinspected 1975
No major culture or drainage changes observed

ROAD CLASSIFICATION

Heavy-duty	═	Light-duty	═
Medium-duty	═	Unimproved dirt	╌

○ State Route

Interstate Route

MOUNT KISCO, N. Y.—CONN.

N4107.5—W7337.5/7.5
PHOTOINSPECTED 1975
1955
PHOTOREVISED 1971
AMS 6266 II NW—SERIES V821

RECEIVED
HISTORIC PRESERVATION
FIELD SERVICES BUREAU
DEC - 6 1995

Westchester County

ANDREW P. O'ROURKE
County Executive

RECEIVED
NOV 16 1995
HISTORIC PRESERVATION
FIELD SERVICES BUREAU

November 13, 1995

Ms. Ruth L. Pierpont
Director
Historic Preservation
Field Services Bureau
Peebles Island
P.O. Box 289
Waterford, NY 12188-0189

Dear Ms. Pierpont:

Recently, I received notification that the Richard H. Mandel House, located in the vicinity of Bedford Hills, New York, is being considered for nomination to the National and State Registers of Historic Places.

We, in Westchester County, are extremely proud of our history and architectural diversity. Therefore, the County of Westchester supports the nomination of the Mandel House to the National Register of Historic Places.

Sincerely,

Andrew P. O'Rourke
County Executive

AOR/SAD/rmb

Michaelian Office Building • White Plains, N.Y. 10601 • (914) 285-2900